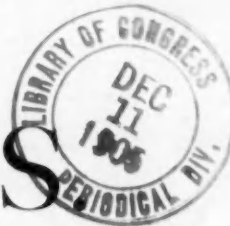


AMERICAN ART NEWS



Vol. IV. No 9

NEW YORK, DECEMBER 9th, 1905.

SINGLE COPIES, TEN CENTS.

EXHIBITIONS.

Astor Library.—Color plates, Japanese lithographs.
 Blakeslee Galleries.—Early English, Spanish, Italian and Flemish paintings.
 Bonaventure Galleries.—Exhibition of book bindings, manuscripts and early printed works.
 Brandus Galleries.—Paintings of the Barbizon School.
 Brooklyn Institute of Arts and Sciences.—Open daily. Admission Mondays and Tuesdays, 25 cents; free on other days.
 Canessa Galleries, Paris.—Antique works of Art.
 Charles, London.—Works of Art.
 Davis Gallery, London.—Works of Art.
 Durand-Ruel Galleries.—Old masters and modern paintings.
 Duveen Galleries.—Works of art.
 Ehrich Galleries.—Exhibition of early Dutch and Flemish Art.
 Fifth Avenue Art Galleries.—Week beginning December 11. Fine tubular chime clocks; K. V. Collins's stock of old silver, furniture and French engravings; fine jewels.
 Fishel, Adler and Schwartz.—Fine paintings by noted artists.
 Gimpel and Wildenstein Galleries.—High class old paintings.
 Grolier Club.—Exhibition of French Almanacs.
 Hamburger Fres. Paris.—Works of Art.
 Heinemann Galleries.—Modern paintings. Modern German pictures a specialty.
 Knoedler Galleries.—Exhibition of rare color prints. Portraits by Joszi Koppay.
 Klackner Gallery.—Venetian etchings, by Vaughan Trowbridge.
 Kelekian Galleries.—Velvets, brocades, embroideries, rugs, potteries and antique jewelry.
 Lanthier's Old Curiosity Shop.—Modern and Old Masters. European and Oriental furniture, antique jewelry and silver.
 Lenox Library Building.—Exhibition of etchings and drawings by Menzel, and etchings by J. Alden Weir.
 Metropolitan Museum.—Open daily. Admission Mondays and Tuesdays, 25 cents; free on other days.
 Montross Gallery.—Exhibition of paintings by Childe Hassam, beginning December 13.
 McClees Galleries, Philadelphia.—Exhibition of Louis Ralston's collection of paintings of the Barbizon and Dutch Schools.
 Noe Gallery.—Paintings by Walter Palmer, through December 23.
 Oehme Galleries.—Paintings and Water Color drawings.
 Powell Art Gallery.—Exhibition of by W. Cole Brigham, through December 18.
 Salmagundi Club.—Exhibition of water colors by members.
 Scott and Fowles Co. Galleries.—Exhibition of paintings by Dutch Masters.
 Strauss Galleries.—High class paintings and prints.
 Willson Bros., London.—Ancient works of Art.

SALES.

Fifth Avenue Art Galleries.—Estate of Captain Young, of Baltimore, old furniture, paintings, silver, Saturday, December 9, at 2.30 P. M. Stock of

largest importer in America of fine tubular chime, hall and mantel clocks, Thursday, December 14, at 2.30 P. M. K. J. Collins's stock of old silver, furniture and French engravings, Friday, December 15, at 2.30 and 8.15 P. M. Remarkable jewel sale, Saturday, December 16, at 2.30 P. M.

A special cable to the New York Herald says:
 The sale of pictures belonging to the

by Diaz, realized \$10,000, and "Etaples," by Corot, \$6,200. "Le Pâtre," by Corot, brought only \$9,400.

There were paid \$9,000 and \$7,000, respectively, for "Automme dans la Forêt" and "La Mare aux Chénets," by Diaz. A small Troyon brought \$8,020. "Les Amateurs," by Deumier, realized \$3,500, and "Hercule et Alceste," by Delacroix, \$3,480. In all, the modern pictures and drawings made a total of \$110,740.

The most important picture Frago-

M. Seligmann for \$37,200, as also two splendid Gobelins intended for the Comedie Italienne, entitled "La Dis-euse de Bonne Aventure" and "Le Fa-loux," presumably after Watteau. M. Seligmann paid \$31,600 apiece for them.

Two small panels, and two small in-sertions in old Gobelins, illustrating Don Quixote after Coypel, were bid in by Mr. Duveen at \$40,000. Two Beauvais tapestries after Boucher were also secured by Mr. Duveen at a combined price of \$25,400.

All the furniture was covered with tapestry, which also brought good prices. The most important, a drawing-room suit of eight pieces, in Louis XV. Beauvais tapestry, was secured by Mr. Seligmann for \$41,000.

A large flat desk in satin-wood marquetry of the Regency epoch, brought \$10,000. At the Josse sale in 1894 it was bid in for \$23,000 by M. Stettiner.

Two commodes in rosewood marquetry went to M. Seligman for \$12,200 apiece. A Louis XV. musical clock in sculptured bronze was acquired by M. Seligmann for \$6,000.

The purchases made by Seligmann Freres at Tuesday's sale amounted to a total of about \$200,000. For Mr. George A. Kessler, of New York, they secured a Regence marqueterie table for \$26,000. They also purchased for Mr. Kessler the two commodes above mentioned. These the house sold to M. Cronier about ten years ago for about the same figure.

Many of the pictures owned by M. Cronier, and in fact the majority of the important examples, were sold to the sugar king by Messrs. Gimpel and Wildenstein of Paris and this city. Mr. Wildenstein, whose name figures among the buyers at the sale, is the senior partner in this firm.

It is interesting to know the original figures at which Mr. Cronier secured several of the pictures which brought the highest figures. The Chardin "Jeune Fille au Volant," for which he paid Gimpel and Wildenstein \$22,000, sold on Monday for \$31,000. Chardin's "Joueuse d'Osselets," for which Mr. Cronier paid the above firm \$7,000, sold for \$11,000.

There has been an appreciation of \$27,000 in Fragonard's "La Liseuse," which, bought by M. Cronier from Gimpel and Wildenstein for \$13,000 in 1899, sold on Monday for \$40,000. The original prices obtained from M. Cronier by Gimpel and Wildenstein for a Gainsborough (\$13,000), a Nattier (\$13,000), a Watteau (\$26,000), and two pastels by La Tour (\$19,000), were exceeded as follows on Monday: The Gainsborough brought \$14,300, the Nattier \$14,500, the Watteau \$32,000, and the La Tour pastels \$32,000. In other words the Gainsborough appreciated \$1,300, the Nattier \$1,500, the Watteau \$6,000, and the La Tour pastels \$13,000. The Gainsborough was bought by M. Cronier in 1904, and the Watteau in 1902.

The total of the two days' sale was \$1,030,060.

A collection of more than 5,000 objects, chiefly pottery, antiques of the Chiriqui Indians of the Province of Panama, made by the late Professor O. C. Marsh, has been found in an obscure part of the Peabody Museum, Yale. It is said to be the most complete of its kind in the world.



STARLIGHT
 By D. W. Tryon

From a Montross Print

late Adolphe Cronier was begun Monday at the Salle Petit and resulted in the remarkable total of \$493,684. In almost every case the price appraised by the experts was surpassed by the eager bidders.

The sale was opened shortly after two o'clock by a series of water colors by Harpignies. They all brought good prices, as did also the water color "Les Enfants," by De Camps, which was bought by M. Petit for \$2,120. It was, however, only with the modern pictures next offered that the bidding became particularly lively: The honors in this series went to "La Mare dans la Forêt," which, after a fierce struggle, went to M. Montaignac for \$22,100. "La Mare," by Jules Dupré, was bought for \$12,000. "Printemps,"

nard's "Billet Doux," was purchased by Messrs. Gimpel and Wildenstein for \$92,400. They also secured two panels by Fragonard for \$4,000.

Fragonard's "Liseuse" went to M. Ducrey for \$40,000, and M. Seligmann carried off a splendid Watteau, "Les Amants Endormis," for \$30,400. This same picture was sold for \$120 in 1861.

The second day's session began with the old porcelain, but the highest bids were reserved for the tapestries and the furniture. The most important tapestry presented was a series entitled "Les Soeurs de Psyche," Gobelins manufacture, after Boucher. Three were purchased by Mr. Joseph Duveen, of London, for \$60,000, after a lively duel with M. Jacques Seligmann. Two others were acquired by

IN THE ART SCHOOLS.

Special Announcement.

The American Art News has decided to found scholarships in the following schools:—Art Students' League, New York School of Art, and the New York School of Applied Design for Women.

These scholarships are offered as a premium to the person or persons who will secure 35 subscribers to this journal for one year. The scholarships will be known as the American Art News Scholarships—and will begin from such date as the total number of subscriptions required are secured, and will continue for one year from that time. This affords an unusual and unique opportunity to those desirous of obtaining art education in these schools.

The Art Students' League Scholarship will include any course of its curriculum.

The School of Applied Design Scholarship will include any of its courses.

Any further information or details desired will be furnished by application in person at this office.

The Alumni of the School of Applied Design will hold a sale of their work at the school on December 9. The proceeds will be used for the benefit of organizing a bureau for the purpose of securing positions for graduates. The sale will consist of designs for stained glass windows, calendars, menu cards, book covers, book plates, frames, etc.

The students of the St. Louis School of Fine Arts have taken a great deal of interest in a bazaar which was arranged for the sale of their work. Much of the work was done in the school, the students being encouraged to apply their knowledge in a practical way, as the instructors constantly endeavor to impress upon them the fact that they cannot all be painters of great pictures, but they can be producers of beautiful as well as useful objects for daily use. The sale was very successful, financially, and was held in the rooms of the Artists' Guild, kindly loaned by the members.

An entertainment consisting of tableaux, the subjects taken from well known paintings, is to be given early in December, under the auspices of the Art Students' Association, the proceeds of which are to be devoted to a scholarship fund, to be used in sending students abroad.

There is a growing demand for instruction in book-binding and leather work, that department having almost doubled in size during the last year.

The lecture course this year is proving very popular, as it is designed to meet the requirements of students, and those who, though interested in art, have not made it a life study. The course treats of the history of art from the earliest period down to the present day, the connection between the different schools and periods being brought into prominence, that a comprehensive grasp of the whole subject may be gained. The lectures are all illustrated.

F. L. Stoddard has finished his memorial decoration for the Yeatman High School, and having resigned from his position of instructor in the St. Louis School of Fine Arts, is now going abroad for an indefinite time.

Until the end of December there will be on view in the lower hall of the Cooper Union a set of etchings by J. Alden Weir. The prints, which include figure, landscape and still-life subjects, form a repre-

sentative and characteristic collection of the artist's work on copper.

The exhibition of works by Menzel, to which some additions have been made, can also be seen until the end of the year.

Students of the Cooper Union Woman's Art School desiring to study with Rhoda Holmes Nichols can do so if a class of eight or ten is formed to work in her studio, No. 913 Seventh Avenue, on Saturday mornings.

The lectures on perspective by Frederick Dielman have been very well attended, and on Wednesday, November 29, he gave his first lecture on autographic projection, for the benefit of students who desire to teach in the public schools.

Paul Chalfin won the fourth competition of the Jacob H. Lazarus scholarship for the study of mural painting, and at present he is making preparations for his departure to Rome. F. C. Stahr won honorable mention. The other three were not given mention of any kind, and were not arranged according to their value. The pictures were placed in the galleries of the National Academy of Design last Saturday and the committee then decided upon them. They were open to the public until Wednesday. The subject of the designs was "Simple Life" and was treated with the use of more or less architectural arrangements, according to the style of the artist. The competitors who were not successful, but who succeeded in being the remaining ones out of the original thirteen applicants, were Metssrs. Vondrous, Wolfe and Cook.

F. Hopkinson Smith will lecture to the members, students and their friends at the Art Students' League, on Wednesday evening, December 13, at 8 o'clock, after which light refreshments will be served, followed by an informal dance.

Howard Pyle is so much interested in the work of Herbert Moore, who is a member of his composition class at the Art Students' League, that he has invited him to Wilmington, Del., to work in his school. Mr. Moore comes from Indianapolis, Ind., and is a young man of great artistic ability. His many friends and fellow-students gave him a farewell party in the members' room at the League last Saturday afternoon.

An interesting exhibition of black and white illustrations by J. Walter Taylor is now on view in the members' room at the Art Students' League.

"The American Student of Art" is the name of a new booklet which is to be published by the students of the Art Students' League, with Andre Champollion as editor. The first edition will come out the first of January, and will be devoted entirely to the interests of art students.

Edwin Blashfield lectured to the students in the mural decoration class on Tuesday afternoon, December 5.

A class in painting and composition has been organized, to meet in the studio of Miss Isabella Cohen, in the Atelier Building in West Sixty-seventh Street. Work will be criticized by Elliott Daingereld, whose success as a teacher and lecturer on these subjects has been widely commented on in Philadelphia.

The Mucha day class, which is being held temporarily at the New York School of Applied Design, No. 200

West Twenty-third Street, began December 4 with a large attendance. The evening class for men has also opened with every indication of success.

The members of the Society of Beaux Arts Architects are planning to found in this city a National School of Architecture, to be open under the broadest and most liberal rules to draughtsmen studying to become architects.

Groups of young men who work all day over the tables are now taught in lofts which they hire from a common fund, and their instructors are among the leaders of the profession. There are several of these centers of practical teaching in New York conducted under the general guidance of the Education Committee of the Society of the Beaux Arts Architects.

The best work of the year rewards the student with a scholarship in the Ecole des Beaux Arts of Paris. Among those who have contributed these scholarships are Andrew Carnegie and J. Pierpont Morgan.

The first recognition of the importance of the task which the Beaux Arts men of New York have undertaken came not from this country, but from France. The student who receives the annual prize of the society is the only one who is able without examination to enter the Ecole des Beaux Arts of all the hundreds who are admitted to that time-honored institution. The winner of the prize is maintained in the French capital for two years and a half at the expense either of the society or of public-spirited men and women of wealth who are interested in the advancement of American architecture.

Exhibitions and competitions are held by the organization, and now many ateliers as well as educational institutions are sending to them the drawings of their pupils.

An exhibition of water colors, pastels, miniatures, artistic photographs and pottery, copper and brasswork, was held Thursday and yesterday at the Van Dyck studios. The artists represented were Mary H. Tannahill, Elizabeth R. Hardenbergh, Edith Penman and Ethel Hore.

BALTIMORE NOTES.

Miss Keller gave an exhibition of her work this week at her studio on Mulberry Street. Miss Keller is from Germany and was for a while taught painting in the Convent of Notre Dame. She has opened a studio for herself and is meeting with success.

Good work is being accomplished by the Rinehart pupils, who have won the scholarship of that fund. One, Maxwell Miller, has made a fine bust of President Remsen, of the Johns Hopkins, which is in plaster, but will be cast later in bronze. The other student who won the scholarship, Hans Shuler, is also making a career for himself.

The Misses Boone own some fine old family portraits. Several are by Sully, and there are two or three by Rembrandt Peale, all in good preservation.

The well-known artist Chartran, who painted the portrait of the Cardinal, has done very fine portraits of Mr. and Mrs. Michel Jenkins, which now hang in their country home, "Llewellyn," on Charles Street. Mr. Jenkins, it may be remembered, was made recently a Duke of the Roman Catholic Church. He is devoted to art, and it was his gift of land to the Maryland Institute which will help so much to make this old art school one of the finest in the country.

PHILADELPHIA ART NEWS.

The T Square has an interesting exhibition of architectural drawings and sculpture at the Pennsylvania Academy of Fine Arts. To Philadelphians, the most important set of drawings are those made by C. C. Zantzinger, C. L. Borie and Paul Cret, showing the proposed plan for remodeling the banks of the Schuylkill River, greatly beautifying a poor and neglected part of the city; other exhibitions of interest are those of Benjamin Morris's drawing of a dormitory for Princeton College; the drawings for a municipal building for the District of Columbia, by Cope and Stewardson, and the Immigration building for New York, by Boring and Tilton. In the sculptural exhibit, Solon Borghum's is probably the most important group. J. Massey Rhind and S. L. Hormann have exhibitions of importance.

A small but extremely fine collection of pictures is now being shown at the McClees Galleries by Louis Ralston of New York, these pictures representing the best of the masters of the Barbizon School, and some fine examples of the Dutch masters. There is William Maris, with cattle in the foreground, low in tone and wonderful in color; two by Diaz, one a landscape with three figures, and the other a landscape with a sky such as only Diaz can paint; a fine Isabey called "The Market Place of Fecamp;" an unusually fine Cazin, with a wind-mill and big black clouds banking up in the sky, a rain-bow just showing; a Troyon, a good example; two by Jacob Maris; an unusual one by Fritz Thaulow, representing "The Bridge at Veronica;" a fine little Ziem, and an extremely good Josef Israels.

The Plastic Club opens to-day, December 9, with a private view, and will be open to the public on Monday. A review of this exhibit will be given later.

The regular meeting of the Philadelphia Sketch Club is held to-night, December 9.

The following pictures have been sold at the Art Club exhibition: "The Thirteenth Century Gate," by Emma Lambert Cooper; "Old Market Place at Madrid," and "Wash Day, Madrid," by C. R. Sheeler, Jr., and "The Yellow Carn, Kynance Cove, Cornwall, England," by W. T. Richards.

Blanche Dillaye has two canvases at the Washington Water Color exhibition at the Corcoran Galleries. She is also exhibiting at the New York Water Color exhibition.

Mrs. H. T. Jenkins, a member of the Plastic Club, has been appointed head of the art department of Pomona College, Claremont, Cal.

Alexander Stirling Calder, with Mrs. Calder, has gone to California for the Winter. His health has been much broken from too incessant work, and he has been ordered a complete rest. Mr. Calder has a strongly modeled figure of a man, called "Narcissus," in the present Art Club exhibit.

John J. Boyle, a Cresson scholarship student, from the Academy of Fine Arts, who has been abroad for a number of years, has returned and taken a studio in Philadelphia.

Kent Wetherill is another student of the Academy of Fine Arts who has won fame for himself abroad, and has just returned to Philadelphia.

AMONG THE ARTISTS.

The Society of American Artists held its first meeting on the evening of November 28 at the Fine Arts Building. A hanging committee was selected for the Spring exhibition, and includes Emile Carlson, Hermon MacNeil and Frank DuMond. The meeting was well attended, the important artists of the city being represented. John La Farge presided, with Kenyon Cox as vice-president, and Henry Prelwitz secretary.

Alexander Roche, an eminent Scotch painter, has come to this country to spend the Winter. He has taken the studio formerly occupied by Bolton Jones in West Forty-second Street.

Immediately after the close of the present exhibition at the Art Club of Philadelphia, Mr. F. Hopkinson Smith will occupy the gallery with an exhibition of his water colors of European scenes. Following this, Elsa Koenig, who has just completed her studies in Europe, and whose work was favorably noticed by Dagnan Bouveret, will exhibit a group of works, including recent pictures shown at the Salon, studies in France, and also portraits. Miss Koenig has just completed a life-size portrait of the Grand Commander, which was placed in the Masonic Temple.

Mary Anna Sloan, sister of John Sloan, the well-known illustrator, is showing a group of water colors in the Keith Building in Philadelphia. The pictures show remarkable talent.

The Alumni of the Philadelphia School of Design for Women has arranged a series of entertainments and lectures in the interest of the Foreign Fellowship, formerly under the patronage of Wm. L. Elkins. The first of the series was delivered last week by Mr. Elliott Daingerfield, before a large and interested audience.

Will H. Drake spent six months in the picturesque Catalina Islands in California, making sketches of landscapes, marines and various animals, including deer, bears, mountain lions, wildcats, etc. He is painting some very interesting pictures now in his studio in the LeBoutillier Building in West Twenty-second Street. One recently finished of "Deer Calling," is especially charming.

Louis Frazier is making a portrait bust of one of the children of Mr. and Mrs. Harry Payne Whitney, at his studio in McDougall Alley.

Henry B. Snell is painting one of his boat pictures for the Academy. It is a familiar scene of New York Harbor. The central feature is one of the big liners, accompanied by a few small tugs. Mr. Snell says he likes to paint boats better than anything else. It is a subject he is very familiar with, as at one time he was interested in boat building, and now often makes small models of boats, which he uses when painting his pictures.

Among the American water colors sold at the exhibition in London were Rosina E. Sherwood's "Girl with Strawberries," Albert Herter's "Spirit of the Renaissance," Clara W. Parish's "When it Was Yet Dark," and Harriett Sartaine's "Roses."

Augustus Lukeman is engaged on a memorial bas relief of the Rev. Dr. Treat for the Church of the Good Shepherd, at Stockbridge, Mass. The

central decoration of the relief is a figure of the Good Shepherd.

Oscar Fehrer recently returned from Europe, and is painting portraits in his studio in the LeBoutillier Building in West Twenty-second Street, where may be seen one of Mrs. E. M. Vanderbilt, painted in Munich. One of Mrs. H. Huggins, which he is now working on, is a charming arrangement in pink and gray.

Sterling Calder, the sculptor, has given up work and removed to Arizona for the Winter, in the interest of his health.

Douglas Volk and his family sailed last week for Southern Italy, to be gone indefinitely. Mr. Volk intends painting in Capri during the greater part of the Winter, and will go to Florence in the early Spring.

Walter Satterlee has just finished a portrait of Mrs. Hovey Allen, and a picture which he calls "Memories," for the Academy.

Mr. Tryon is a member of the National Academy, of the Society of American Artists, and of the American Water Color Society.

The work of this artist is characterized by simplicity, refinement and poetic sentiment. It is distinctively original. He is a tonalist, and his favorite subjects are the early dawns and late twilights of early Spring and late Autumn in the United States, and especially in New England.

Charles Dana Gibson sailed on Thanksgiving Day for Spain. He intends to remain abroad for at least two years.

E. Christine Lumsden has taken a studio for the Winter in Carnegie Hall. Mrs. Lumsden will continue her Friday afternoons at home this Winter in the Hotel Majestic.

Sargent Kendall is at his country house in Barryton, where he will remain until after Christmas, when he will return to his studio in Eighth

children. Owing to many pressing portrait commissions in New York. Mr. Russell has been obliged to cancel his engagement to go to California this Winter. He has a new book ready for the printer which he calls the "Star Children," a sequel to the one he wrote last year, "The Sea Children." Each year Mr. Russell publishes a book on children, and is essentially a painter of children. He will not paint grown people, except in a few instances, where he has painted a child with its mother. He has just returned from a trip to Canada, where he has painted some portraits, and is now getting settled in his new spacious studio in the just completed Central Park Studio Building,

Lillian M. Genth, who has won several medals and honors, and whose work was bought by the German Art Commission, has just returned from France to her home in Philadelphia. She has brought a group of interesting pictures, painted during her stay abroad.

Charles J. Budd, the illustrator, has just finished an interesting head for Life. During the Summer, Mr. Budd painted a number of good landscapes.

Frederick Richards is painting a decoration which he intends for the Architectural League, at his studio in the LeBoutillier Building.

Robert Levy Sewell moved recently from the Sixty-seventh Street studios, and is now occupying his permanent studio in the Central Park Studio Building. He is painting a large decoration.

The Central Park Studio Building at Sixty-seventh Street and Central Park West, is about completed. It is the largest of the three studio buildings on that street, though somewhat similar to the others in point of architecture. It is comfortable and commodious. A most attractive feature is the entrance hall, which, with its high oak ceiling and beautiful side wall decorations, painted on stone, presents a most inviting aspect. The architecture and decorations are entirely gothic. The wall decorations represent Pagan and Modern art. The painting on the right, the work of Robert Sewell, represents Pagan art, and is painted in pre-Raphaelite style. The decoration for the left side of the hall was painted by Frank Du Mond, and represents a more modern style of painting. Three panels, representing Music, Painting and Poetry, were also painted by Mr. Sewell, and indirectly in the pre-Raphaelite style.

Irving Wiles is at present painting a large portrait of Dean Burgess, of Columbia University. The Dean leaves after this year to exchange chairs with the German professor in accordance with the new arrangement recently made by President Roosevelt and the Emperor William, by which an American professor and one from the University of Berlin are to exchange places. Professor Burgess is the first one chosen for this exchange.

Oronzo Cosentino has recently completed and showed in his studio, No. 1931 Broadway, last week, a bronze bust of the late Captain F. Morton Goddard for the East Side Republican Club. Professor Cosentino gives lessons in modeling at his studio, in accordance with the methods of the Roman Academy. An afternoon class for women meets on Tuesdays, Thursdays and Saturdays from two until six.



DWIGHT W. TRYON

Photo by F. Benedict Herzog

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Dwight William Tryon, a reproduction of whose photograph by Mr. F. Benedict Herzog appears on this page, and who is universally recognized as one of the leaders of the Modern American Landscape School, was born in Hartford, Conn., August 13, 1849. He studied in Paris at the Beaux Arts, and under Charles Daubigny, de la Chevreuse, A. Guillemet and Harpignies.

His works have been shown at all the important exhibitions in Europe, as well as in the United States, during the past twenty years. He received gold medals from the American Art Association in 1886-1887; at Chicago, 1893; Pittsburg, 1899; Buffalo, 1901, and St. Louis, 1904. He won the Hallgarten prize at the Academy in 1899, the Webb prize at the Society Exhibition the same year, and the Ellsworth and Potter Palmer prizes in Chicago, also the same year. He also won a first-class medal at the Munich Exhibition in 1892, the first prize at Cleveland in 1895, and a first prize at the Nashville exhibition in 1897. He is represented by characteristic examples in the Metropolitan Museum of Art, Corcoran Art Gallery of Washington, the Hilyer Art Gallery, and the Pennsylvania Academy, and also in all the best known and strongest private collections of American pictures.

Street to execute some portrait commissions.

Arthur Dawson is so busy finishing a number of orders that he will remain at his Lyme, Conn., studio until Christmas.

A special exhibition of landscapes by Olive P. Black will be held through this month at the Rice Gallery, No. 12 John Street.

Kate Swope has just moved into her new studio in the Central Park Studio Building in Sixty-seventh Street. Mrs. Swope makes a specialty of painting pictures of motherhood, and her Madonna pictures, painted out of doors in the sunlight, are unique and decidedly refreshing, with a world of sentiment and great charm of color. She is at present busy painting the portrait of Mrs. W. F. Burt.

While in England this Summer, Amanda Brewster Sewell painted the portraits of Lady Ridley and Lady Suffolk. Mrs. Sewell is now painting portraits in her studio in the Central Park Studio Building in Sixty-seventh Street.

Walter Russell spent the Summer at his studio in Oyster Bay, where he painted the portraits of the President's

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Copies of "The American Art News" are now on sale at Brentano's, No. 9 Union Square, this city; and 938 Fine Arts Building, Chicago.

The office of "The American Art News" is now prepared to procure for patrons and readers expert opinion at a nominal rate on pictures or art objects, to attend to the restoration, cleaning and varnishing of pictures, and to repair art objects at reasonable rates, to catalogue collections and galleries, print catalogues and circulars, and to supply art information of any kind.

In the interest of our readers, and in order to facilitate business, we are prepared to publish in our advertising columns, special notices of pictures and other art works, with reference to the individual desire of any owner or buyer to sell or purchase any particular example.

Should any of our readers desire any special information on art matters of any kind, we shall be glad to put our sources of information at their service.

The art collection of Col. Chas. L. Freer of Detroit, which he offered to the Nation a year ago, and which the Smithsonian authorities at Washington seem reluctant to accept, contains undoubtedly the most complete selection of Whistler's works in the world, and has many fine examples of prominent American painters. The hesitation of the Smithsonian Institution, therefore, in accepting the gift is surprising.

Col. Freer may become impatient at this unaccountable hesitation on the part of the Smithsonian, and his generous offer of over \$600,000 worth of pictures, and a building to cost a half million, may be withdrawn. This would certainly be a great loss, not only to Washington, but to the Nation, and would tend to discourage other wealthy American art collectors from offering their collections to public museums before their death, and from bequeathing them to said institution.

Now comes the Honorable Sereno E. Payne, of New York State, chairman of the Ways and Means Committee of the House of Representatives, with the announcement that the time is not opportune to revise the tariff and that he, therefore, will oppose any attempt to have the duty on art removed. He says:

The fact that the artists have been getting together again and are urging free entrance to this country of paintings from abroad does not justify the opening of the whole tariff question. Such a measure would open an endless field for discussion, and conditions do not warrant it. The famous paintings and works of art imported to this country are usually owned by men well able to pay the duty of 20 per cent., and the tariff does not apply to paintings that are brought here for public art galleries.

We notice that Mr. Payne brings forward no new argument for the re-

tention of this duty, which is viewed with disfavor, not only by the best and most enlightened public sentiment in this country but the world over, but falls back on the old and outworn contention that art is a luxury of the rich, and that men who are able to import valuable art works are able to pay the duty of 20 per cent. upon them.

According to the New York Evening Post, Mr. Payne appears to be rather "muddled in his reminiscences" of his attitude towards the art duty in past years. He states that he once befriended American artists by getting a clause inserted in the McKinley tariff bill, removing the duty on imported art works, and that the Wilson tariff replaced the duty. As a matter of fact, as the Post points out, the McKinley bill imposed a duty of 15 per cent. on imported art works, and the Wilson bill removed it entirely, and while Mr. Payne was a member of the Ways and Means Committee.

Mr. Payne would appear to be the chief lion in the path of those who are working to have the art duty removed. He roars loudly and thus announces that he will block this path. It is always beneficial for reformers to know where to find their enemies at the start. We have had King Canutes in American as well as in English history, and we firmly believe that the wave of sentiment in favor of the repeal of the art duty, cannot be stayed, despite Payne.

A move for the betterment of the conditions surrounding architectural workers in America has been started by the Society of Beaux Arts architects of this city. This society proposes to found here a great national school of architecture, to be opened, under the broadest and most liberal rules, to the self-dependent draughtsmen in offices, and to students more happily placed financially, who desire to devote their whole time to the study of the profession of architecture. Mr. Whitney Warren, president of the Society of Beaux Arts, says that architecture in this country is in a state of transition, and that where there should be unity of purpose and of artistic ideas, there is chaos, with the consequent lack of any distinctive American style.

The mistake was made by the Society in publishing in the New York Herald the story of its intended move, of making it too long and involved, with the result that the general public, and even the art public, is decidedly bewildered as to just what the Society proposes to do. The American Institute of Architects, with its local chapters in each large city, and the National Society with its local branches, such as the T Square Club of Philadelphia, and the Architectural League of New York, are competent to guard the interests of architectural workers, and to provide for their conditions of work. The Society of Beaux Arts Architects, which proposes to found a National society, is composed of graduates of the Paris Ecole of Beaux Arts, and is supposed to be a social organization. Its prop-

osition is a good one, but one that seems superfluous. Mr. Warren in his Herald interview, also seems to forget that whereas an architect must be trained as a draughtsman, there are other lines of study he must follow to become a completely equipped architect. A National school of architecture should provide for the training of students in other lines than that of drawing alone—such as the knowledge, cost and applicability of building materials, etc., etc.

While the promotion of Mr. George H. Daniels, for many years general passenger agent of the New York Central system, to that of general advertising agent for that system and its allies, would hardly appear at first glance to be a matter of art news, the fact that Mr. Daniels was the first railroad man to introduce artistic illustrations into the advertising literature of his roads, and has always been a warm advocate of the beautifying, through decoration and art works, of depots and rolling stock, makes his deserved preferment a proper subject of comment in this journal. We extend to Mr. Daniels our heartiest good wishes, and congratulations on his entrance into his new field of labor, to which he will bring, we are confident, the same good taste, artistic discernment and broad, liberal methods of management and direction that have been his in the past.

WASHINGTON NEWS.

The first exhibition ever held in Washington of Howard Pyle's work is now on view in the Veerhoff Galleries of this city. It comprises original oil paintings and illustrations which have appeared in various periodicals during the last few years. Though small in numbers, it is most interesting.

The largest picture shown is "The Attack on the Chew Mansion," an incident of the Revolutionary battle of Germantown. The composition is excellent, and the drawing and color make of it one of the finest of modern historical paintings.

The National Society of Fine Arts held its first meeting of the season at Hubbard Memorial Hall, November 23. Plans for the Winter meetings are not yet complete, but include three lectures, the first on "The Tendencies of Modern Painting," by Charles H. Caffin, of New York, in December, and in January one by Howard Walker, of Boston. This lecture will be illustrated with lantern slides.

The trustees of the Metropolitan Museum of Art have just acquired, through Herman Schaus, who brought it to this country, the last important work by Leon L'Hermitte, entitled "Among the Lowly." It represents the Saviour appearing to a group of peasants in a French hut of the present time, and was painted in 1904.

Two panel pictures by the early Italian painter, Crivelli, were also recently acquired by the trustees of the Museum for \$10,000. One of the panels represents St. George in armor, and the other St. Dominic. They were hung this week, under the direction of George H. Story, curator of the department of paintings.

On Monday, Tuesday and Wednesday of last week Francesco Paolo Finocchiaro was at home to his friends in his attractive studio in the Bryant Park Building, for the purpose of showing some recently finished portraits of children. These, five in number, are full-length figures of little Miss Hugelman and her brother; Miss Adele Blanc, Miss Adele Strauss and Master Bayer. The artist has been particularly happy in catching a natural, easy pose of all his little subjects, and they are painted with much truth of perception. Little Miss Strauss, who, clad in a dark Especially attractive is the portrait of green velvet frock, with a large white lace collar, leans easily and gracefully against a stone parapet. There is not the slightest trace of consciousness in the sweet little face. The texture of the gown, too, is well painted.

Virginia Wright Garber has built a studio at Bryn Mawr, Pa., where she will henceforth work, having given up her studio in Philadelphia.

Joseph Swift Whistler, a nephew of the late James MacNeill Whistler, and himself a well-known art critic, died at Lenox, November 28.

For the fourteenth annual exhibition at the Bonaventure Galleries, No. 6 West Thirty-third Street, Mr. Bonaventure has secured a number of missals in a perfect state of preservation, some of them coming from royal owners. More than twelve of these interesting books—the result of infinite labor and artistic skill—are shown, a few of them in their original bindings, some newly bound.

The gem of this collection perhaps is a rare prayer-book of English make, of the date of 1440. It is painted by hand on vellum, and has twelve full pages of miniatures in colors, richly ornamented in gold, the lettering being especially good, and all apparently as fresh as when first executed. The naiveté of the drawing, and the religious feeling that predominates are all unusual, and make the work a prize for the collector. Another missal is a large quarto, of French origin, every page in it illuminated with thirty full-page miniatures, while another is the "Seven Days of the Week," a small manuscript by the famous Jarry, of date 1655, very rare indeed, bound in black fishskin, with gold clasps, all hand painted and daintily finished. It is an unusual exhibition, and may be seen for a week or more.

The Photo-Secession, an association of artist photographers, professional and amateur, of which Mr. Alfred Stieglitz is the moving spirit, has opened at No. 291 Fifth Avenue an exhibition of its work, consisting of about 100 pictures selected from an exhibit made at the London Salon last Spring, and from those shown at the Portland exposition this Summer. The display will continue through this month, and will be followed by others devoted to Viennese, French and British photographers, and other exhibitions of modern art, not necessarily photographic. These will be open to the public on week days from 10 to 12 A. M., and 2 to 6 P. M., upon presentation of visiting cards.

The International Society of Sculptors and Painters, London, England, is attempting to raise a fund to erect a monument at Chelsea to James MacNeill Whistler. Rodin, the great French sculptor, president of the society, has consented to execute the work, which it is estimated will cost \$10,000. The society, headed a subscription list with a pledge of \$2,500.

PARIS ART NOTES.

Paris, November 24.

Under the auspices of the Minister of Public Instruction, the next exhibition of original engravings will comprise works of artists who, between the years 1805 and 1905 in France and other countries, made etchings, engravings and dry points. The exposition will begin with Delacroix, Meryon, Millet, Rousseau, Daubigny, Chiffart, Gaillard, and finish with Whistler, Manet, Bracquemond, Rodin, Bejot, etc. It will open in the Spring of 1906 in the galleries of the Ecole des Beaux Arts.

From March 21 to April 1, 1906, in the rooms of the first floor of the Gare de Lyon, will be held the exhibition of the Artistic and Literary Society of Railways.

Another recently announced exhibition, that of the works of the provincial schools of drawing, opens November 25 at the Ecole des Beaux Arts. Works made for the municipalities of the provincial cities of France will be shown.

Purchases made by the State at the exhibition in Valenciennes have been numerous. Among them may be cited: "Heather at St. Gery," by Anglade; "Landscape and Still Life," by G. Cazin; "The Charge," by Henry Dupray; "The Duck Pond," by Oteley, and "The Port of Camaret," a moonlight effect, by Timmermans.

The forty-second annual exhibition of the "Amis des Arts" of Pau will be held in the Art Pavillion from January 15 to March 15.

The Museum of Dijon has just acquired an important primitive of the 15th century from the Palace of Justice, where it adorned the *Salle Dorée*, decorated by Francis I. It is painted on wood, 2.20 metres in height, and 1.60 in width, and represents Christ on the Cross, between the Virgin and St. John. The work is interesting, beautiful and of great value.

On December 2 will occur the election of a member of the Institute to replace the artist Bouguereau. The candidates are MM. Besnard, Chartran, Raphael Collin, Gabriel Ferrier, Flameng, Friant, Gervex, Lecomte de Nouy, Maignan, Robert Fleury, and Toudouze.

The collection of Henner's works left to the city of Paris will be shown soon in the Petit Palais, in the gallery until now occupied by the sketches of the Hotel de Ville.

The Museum of Antwerp has just acquired two works by Jordaens, which figured at the retrospective exhibition of works by this artist. They are entitled: "Meleagre and Atalanta," a picture which belonged to an amateur in Copenhagen; the other "The King Drinks," a drawing formerly belonging to a Munich art lover. The same museum has acquired two portraits by Cornelius de Vos.

The exhibition organized by the Lorraine Society of Friends of Art, at Nancy, is most interesting, and proves that real progress has been made over previous ones. Among the most remarkable works may be mentioned: "The Coronation of Charlemagne," by the late regretted artist, Henry Levy, a posthumous honor to his memory; "Lorraine, the Protectress of Arts and Sciences," a large ceiling decoration by E. Friant, and the "Portrait of M. Dubufe," by the same artist. M. Anglade's "Heather in Blossom," in the depth of a fresh valley; H. C. Delpy's "Banks of the Seine at Evening," and "Lake of Lourdes," in which he contrasts the light of an angry sky with the darkest notes of a landscape as night falls; M. Lindley's "Green Banks

of Chiers," and M. Twill's two views of Venice, clear and extensive, should also be mentioned.

A total of \$3,987 was obtained for paintings by Henry P. Smith, sold last Saturday at the Fifth Avenue Art Galleries, No. 366 Fifth Avenue, by Mr. James P. Silo.

On Thursday afternoon of next week, at 2.30 o'clock, Mr. Silo will sell at these galleries a number of fine tubular chime hall and mantel clocks, from the stock of

LONDON ART NEWS.

November 25, 1905.

A unique volume is now on view at the Fine Art Society's Galleries in Bond Street. The late Sir Edward Burne-Jones was in the habit of jotting down the pretty old-fashioned names given to certain flowers, and in his leisure moments he filled an album, known as the "Flower Book," with fanciful designs in water colors suggested by these names. Thus



Now at the Knoedler Galleries
By Jozef Koppay

the largest importer in America. On Friday, at 2.30 and 8.15 P. M., he will sell at the same place the K. J. Collins stock of old silver, furniture and French engravings, while on Saturday afternoon, at 2.30 o'clock, will be held the greatest jewel sale ever known in these galleries.

Handsome furniture, mirrors, draperies and statuettes from the residence of the late Mrs. Eliza M. Curtis were sold on Monday and Tuesday of this week at the American Art Galleries, No. 6 East Twenty-third Street, by Mr. Thomas E. Kirby.

Among old pictures of the Bloch collection sold in Vienna on November 14, a painting by Luca Giordano, "Archimedes," was bought for 1,400 florins by a New York collector. In the Guimbal collection sold at Amsterdam, the portrait of a man by Antonio Moro was purchased for 3,400 florins by another New Yorker.

"Helen's Tears" calls up a vision of the wife of Menelaus weeping as Troy flames behind her, and "Golden Showers" is appropriately symbolized by the legend of Danaë. This album has been lent by the widow of the artist to the Fine Art Society, which has had the designs wonderfully reproduced in colors by Messrs. Piazza of Paris, and are publishing a limited edition of 300 copies of the designs with letter-press in script.

By a curious co-incidence the same week that sees the first public exhibition of Burne-Jones's "Flower Book" has witnessed the sale at Christie's one of the very few fifteenth century illuminated manuscripts, which treat of gardening, namely, "Le Livre de Rustican," beautifully written on vellum and adorned with twelve large miniatures, thousands of initial letters and colored borders of leaf and scroll work. This unique manuscript was pur-

chased by Mr. Quaritch for £2,500. In other respects the sale of the Earl of Cork and Orrery's library was disappointing, the historic prayer-book of Charles I., which he carried with him to the scaffold, and in which the ill-fated monarch had written in his own hand, realized only £285.

The presidency of the Society of Portrait Painters, rendered vacant by the death of Mr. Stuart Wortley, is to be offered to Mr. W. O. Orchardson, R. A., who is represented at the current exhibition at the New Gallery by a masterly head and bust of the Rev. B. H. Alford.

The Winter exhibition of the Old Water Color Society has been remarkably successful, over thirty per cent. of the exhibits having been sold already. Among the sales are Mr. Cameron's "The Citadel," Anning Bell's "Sleeping Beauty," five works by the president, Sir E. A. Waterlow, four works apiece by James Paterson, E. R. Hughes and T. Walter West, and three apiece by Eleanor Fortescue Brickdale, Lionel Smythe, A. R. A., Napier Hemy, A. R. A., Albert Goodwin, Robert Little, Arthur Rackham, and others.

W. Coscombe John, A. R. A., has been entrusted with the memorial to the Cape Volunteers who fell in the Boer War, and he has now completed a fine model for the monument which is to be placed in Cape Town.

Twenty-four drawings of Oxford, by William Nicholson, are on view at the Stafford Gallery, Old Bond Street, together with admirable facsimile reproductions of the same by lithography. Mr. Nicholson's decorative treatment of these historic buildings renders his designs most artistic and acceptable souvenirs of the university.

At the Graves Galleries, Pall Mall, is a sensational picture of general as well as artistic interest. This is a huge canvas by the Polish painter, Mr. Albert Kossak, entitled, "Red Sunday," and representing in a realistic manner the St. Petersburg street massacre of January 22. Father Gapon, bearing aloft the Crucifix, stands prominently in the foreground, as the cavalry, with bared sabres, prepare to charge the confused mob. A dramatic and ironic note is struck by the lofty column, crowned with the Angel of Peace, which towers over the terrible scene, and the dead and dying who on all sides lay in the snow-covered street. Kossak was born in Paris in 1857, and for many years was almost exclusively engaged in painting battle pieces for the German Emperor.

The National Art-Collections Fund is making a strenuous endeavor to raise a fund to purchase for the National Gallery the "Venus and Cupid," by Velasquez, at Messrs. Agnew's, and a definite announcement is expected to be made shortly.

The annual exhibition of water colors by members, opened with a private and press view on Thursday at the Salmagundi Club, No. 14 West Twelfth Street. An account of this exhibition will be published next week.

An exhibition of French Almanacs in fine and contemporary bindings, with armorial bearings, opened at the Grolier Club, No. 29 East Thirty-second Street, with a private view Thursday evening. This exhibition will continue through Saturday, December 23, and is open from 10 A. M. to 6 P. M.

Mme. René de Mirmont opens today in her studio in the Bryant Park Building, an exhibition of miniatures, to continue through December.

ITALIAN ART NOTES.

Venice, November 21.

A general demand for the completion of the monument to Victor Emanuel II. in Rome is being voiced by all Italy ever since the death of the sculptor, Giuseppe Sacconi, who designed it at the start.

This monument, not yet completed, is an admirable work of Italian art, not only for its proportions, but also as an affirmation of human thought in art. Two works are involved—one the monument as a whole, the other the details of the work, the pure lines, and the exquisite sense of beauty which triumphs in every detail.

Although Sacconi left all the designs for its completion, the Minister of Public Works has appointed a commission of three architects as an advisory and directing board to finish the monument, an act which has aroused general protest. To appoint as successors to a great artist three mediocre architects, and entrust to them the most important and magnificent work which the new Italian art has produced! Why appoint three, and thus diminish responsibility, creating several opinions where but one will, one energy, is needed? These are some of the questions asked.

For twenty years Sacconi worked on this monument, and his designs proved worthy to bear his name. The only rational solution would therefore be to appoint one administrator, leaving to followers and collaborators the execution of the great artist's designs. Even the Acropolis was completed by the scholars of its designer.

In Venice the monument to the brave young officer who died on the Polar expedition, has been unveiled, under the direction of the Duke of Abruzzi. This fine work is by the young sculptor, Achille Tamburini.

The Chamber of Deputies in Paris has approved the appropriation of 12,500 francs for the participation in the Exposition of Fine Arts in Venice. This decision shows the regard in which these Venetian expositions are held in France, namely, as one of the most important artistic organizations in Europe.

In Reggio Calabria has been discovered, during the work of excavation, a long subterranean tract, covered with a large mosaic. It consists of eight pictures, representing animals. In the middle of the pavement is a large round picture, surrounded by a wreath of laurels, measuring four metres in diameter. It represents a warrior armed and on horseback.

The style of the figures, the technique, and especially the material adopted, assign this large mosaic to a period between the third and fourth century of our epoch.

The exhibition of two hundred pictures by American artists held in Nashville, Tenn., last Monday has been transferred to Atlanta, Ga. It opened there on December 1, and will close next Thursday.

The exhibition, which is one of more than usual excellence, and includes examples of Chase, Homer, George Inness, Mary Cassatt, Charles C. Curran and other leading American painters, has been arranged under the auspices of the Atlanta Art Association.

This organization is only a year old, but has already a membership of more than two hundred. Its officers are: Mrs. Isaac Boyd, president; Mrs. Clarke Howell, vice-president; Mrs. P. Thornton Marye, second vice-president, and Mrs. Walter Howard, secretary and treasurer.

CHICAGO ART NEWS.

The tenth annual exhibition of the Society of Western Artists opened on Tuesday evening, December 5 in the Art Institute. Eighty-two exhibitors, representing the five chapters of the society, in St. Louis, Cincinnati, Detroit, Indianapolis and Chicago, have sent their best work. The Indianapolis group especially make a capital showing in landscapes. J. Ottis Adams's "November" is a strong and poetic bit. J. E. Bundy's "Winter" is an interesting study. Representing Detroit is Julius Rolshoven, with two superb Italian studies. The St. Louis group show breadth and power in the fine landscape achievements of Gustav Wolff, L. H. Meakin and F. O. Sylvester. Prominent in the local work shown are a group of Venetian paintings by Oliver Denet Grover, three decorative landscapes by Frederic Clay Bartlett, a striking landscape by Frank V. Dudley called "Autumn," and another work by Ralph Clarkson, called "A Corner in the Studio," which is winning praise for its technical skill. Anna L. Stacey is represented by a charming Venetian scene, and Charles E. Hallberg by a recent good marine view. Others that are winning attention and praise are Charles Francis Browne, with four interesting landscapes, Walter Clue with a pleasing "Dutch Interior," James William Pattison, Frederick Webster, Flora I. Schoenfeld, Eugene Fish Glaman, and Karl A. Buehr, each with a characteristic work.

The pastel and miniature group in this exhibition is especially delightful, showing well-known names and strong work. Martha Baker, Magda Heuerman and Mabel Packard appear with portraits. A little group of water color Indian studies, by Oscar Berninghaus, are pleasing and prominent in an exhibition characterized by much novel and unhackneyed work, and a distinct artistic advance over the showing of previous years.

The annual arts crafts exhibition opened on December 5 in the Art Institute. This is one of the most popular exhibitions of the year. The south wing is filled with the most fascinating examples of handicraft. Furniture has been excluded, but ceramics and pottery, Abuskee rugs, Indian baskets, book-binding and delicate metal work are shown in abundance. The pottery exhibit is most conspicuous, and some beautiful Corona landscape tiles, and Van Briggles ware from California are shown. Jewelry and tableware from the Charles E. Buins' School at Alfred, N. Y., are noteworthy in the metal work exhibit, and from the Deerfield and Newcomb College art centers come some exquisite pieces of decorative needlework. This exhibition will close December 21.

An exhibition of the work of advanced students in the Academy of Fine Arts is in progress, showing some very promising and capital student work.

The Palette and Chisel Club's showing of paintings in oil, water colors and pastel is the most successful and important exhibition ever made by this organization. Among the 165 works shown in the club rooms are many pleasing pictures, though broadly realistic in treatment, and high-pitched in color.

Helen Hyde's fascinating Japanese prints and etchings are being shown in a local gallery, and mezzotint engravings in color by S. Arlent-Edwards.

BOSTON ART NEWS.

Portraits of well-known people now being shown at the Boston Art Club are arousing much interest among Bostonians. They are painted by Frank H. Tompkins, and include pictures of Prof. Hugo Münsterberg and Mme. Münsterberg, Rabbi Charles Fleischer, Rt. Rev. Charles Chapman Grafton, S. T. D., Lieutenant Commander R. R. Belknap, U. S. N., Sir Frederick Borden, Mrs. Errol Dunbar, and others. Of notable interest locally is Mr. Tompkins's likeness of Rabbi Fleischer. A splendid character study is that of a brother artist, J. J. Enneking, which was shown at the Paris Salon of 1903. "At the Opera" is a striking picture of a red-haired woman with her head turned away from the spectator. Another picture of unusual distinction in sentiment, drawing and color is "The Last Sacrament." Mr. Tompkins's exhibition is perhaps the largest collection of his works ever brought together, and shows him as an artist of unusual power and versatility.

Famous Dutch painters are represented now in the gallery of Robert Vose, including Van Essen, Willem Roelofs, Duchattel, De Jong, Mauve, Maris, Jacob, Ter Meulen, Anton, and De Bock. Roelofs shows some excellent landscapes, and Ter Meulen some fine cattle pieces. The De Bock group is especially notable, and the work of Van Essen stands out by reason of its truth and individuality.

Miss Fuji Yoshida and her brother, Hiroshi Yoshida, have opened an exhibition of their paintings at Doll & Richards Gallery. Miss Yoshida, a girl of only eighteen years, shows work that would do credit to an experienced artist of mature achievement. The paintings are largely water colors, and comprise chiefly Japanese subjects. Both these young artists have used the modern style of painting, and the results are fine in color and technique. Especially notable are "Misty Day," "Iris Garden, Suburb of Tokio," "A Little Resting House," and "Lotus and Rice Field," by Miss Yoshida; and "Fuji Yama" in winter twilight, "Vista of Cherry Trees," "Summer Evening," "First Light of Japan," "End of Spring Day," and "Peach Trees in Bloom," by Mr. Yoshida.

Of wonderful subtlety are the landscapes by Herman Dudley Murphy, which he shows in his own studio in the Grundmann Studios. Especially interesting is a large composition, "Summer," strong in values and delightful in color. In his pictures of night and of moonlight effects Mr. Murphy is particularly effective.

Theodore Wendell's showing of about twenty paintings in the Rowland Gallery is delightful. The subjects are not unusual ones, for nearly all are of the country about Ipswich or Gloucester, but he has chosen to paint unconventional compositions and unique combinations of color.

The portrait of Rev. James De Normandie, by Walter Gilmore Page, which is now on exhibition at Williams & Everett Gallery, is a particularly fine piece of work.

The art exhibitions of the week have been marked by vivid contrasts and a high order of merit.

Director A. H. Griffith's Sunday afternoon lectures at the Detroit Museum of Art have become so popular that all the people who wish to attend cannot be accommodated.

IN THE GALLERIES.

An exhibition of paintings by Walter L. Palmer, N. A., opened at the Noé Galleries, No. 368 Fifth Avenue, on Monday, and will continue through December 23.

Of the twenty-one canvases shown the majority are snow scenes, in the treatment of which difficult subjects Mr. Palmer exhibits rare skill. The soft, fluffy quality of new fallen snow, the smooth surfaces, or half melted masses, are all handled with breadth and truth of perception. This is noticeably the case with "Under the Hemlock," "The Stone Bridge" and "Snow and Open Water." "Drying the Sails," a Venetian scene, is warm in color, and "Autumn in the Berkshires," a fine example of the brilliant colored foliage for which this section is famed. The display is most attractive, and it is hard to select special pictures for mention where all are good.

"Starlight," from the painting by D. W. Tryon, a reproduction of which appears on the first page of this week's issue, is one of a number of reproductions of Tryon's works published by Mr. Montross, of No. 372 Fifth Avenue. These reproductions are winning deserved reputation as thoroughly artistic and faithful.

On December 13 there will open at the Montross Gallery, at the above address an exhibition of works by Childe Hassam, including his most recently finished canvases.

The exhibition of early Dutch and Flemish art opened at the Ehrich Galleries, No. 8 West Thirty-third Street, on Thursday, too late for a detailed notice, which will appear in next week's issue. Comprising paintings by such artists as Rembrandt, Cuyp, Mytens, Van Ostade, Teniers and Coques this exhibit should attract many visitors.

The following canvases have recently been hung in the upper gallery at Knoedler's, No. 355 Fifth Avenue: A characteristic group of trees by Harpignies, a small painting by Josef Israels, an old woman and two children; a Kever, two children playing with a goat in the midst of a green landscape; and a fine Mesdag, fishing boats returning home in a gray sea, under a heavy lowering sky.

In the lower gallery, where the exhibition of mezzotints and engraving is now being held, fourteen etchings by Whistler have been added to the other fine works shown.

A fine Boudin, a view of Villerville under a brilliant blue sky, and another of Huguet's Algerian scenes, may now be seen in the lower rooms at the Durand-Ruel Galleries, No. 5 West Thirty-sixth Street. Upstairs are two remarkable portraits by Mierevelt, of a man and a woman, with marvelously painted lace characteristic of these old Dutch artists, and a fine portrait by Camerarius.

At the new Oehme Galleries, No. 320 Fifth Avenue, has recently been hung a small round canvas by Ludwig Knaus, painted in his best period, called "Reconciliation," two dainty cupids embracing; "Evening Glow," by George H. Bogert, and "Autumn Morning," by Bakhuisen, are two other fine canvases now shown at these galleries on the northwest corner of Fifth Avenue and Thirty-second Street.

An interesting one-man exhibit, works by W. Cole Brigham, opened with a private view last Sunday and will continue until December 18 at the Powell Gallery, No. 983 Sixth Avenue. There are some twenty paintings of Long Island landscapes, seen under wintry skies or in

(Continued on Page 7)

(Continued from sixth page.)

right summer sunshine. Several of these latter are especially good with their open air spirit. A number of pieces of the stained glass, a specialty with Mr. Brigham, introducing sea shells and pebbles, will attract attention by their beauty and oddity. There are also interesting pieces of jewelry made from the same humble materials in odd designs.

A fine line of mezzotints and facsimiles, embracing heads, figures and landscapes,

Those in search of unique and beautiful Christmas gifts would do well to visit the Kelekian Rooms, No. 252 Fifth Avenue, where a large stock of antique Greek, Persian, French and Spanish jewelry is always to be seen. Pendants of odd design, set with rose diamonds, Spanish rubies and emeralds, or odd shaped pearls interspersed with fine enameling, these latter of Persian workmanship, are but a few of the interesting pieces. A brooch with "God Bless You" in Turkish characters set in rose diamonds is odd and attractive.



KAISERTELLER, FERDINAND III
Boston Museum of Fine Arts

From "Old Pewter, Brass, Copper and Sheffield Plate," By N. Hudson Moore
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among the subjects chosen, may now be seen at the Strauss Galleries, No. 285 Fifth Avenue. Almost all of these are of foreign make, but there are a few made here in America by the process which is slowly winning a name for itself, and which is used by only a few firms in this country.

WITH THE DEALERS.

Steinway & Sons, 107-109 East Fourteenth Street, are exhibiting a Louis XVI parlor grand piano, constructed upon a series of eight legs, the front panel on the side being framed by a continuation of the leg to the top cover, finishing in a bracket, which supports the cover. In this panel is a circle cartouche, over which are flowers and leaves, entwined in the center with bowknots. The other cartouches represent groupings of musical instruments bound together by garlands of flowers and leaves, ranging in character. Above the panels is a continuous border of rosettes and three-line perflings. The legs are delicately formed in series of grooved perflings, which are bound together with a framed stretcher adapting its lines to those of the case. The entire piano is finished in dull gold, the high

At Lanthier's Old Curiosity Shop, No. 354 Fourth Avenue, may be seen through the coming week a newly-arrived Jules Dupré, characteristic of his strongest period; great, wet, low-lying masses of clouds drive across a deep-blue sky, while wind-tossed trees by a calm pool side are in vivid contrast. With the Dupré and other fine canvases, Mr. Lanthier is showing the portrait by Sir Francis Cotes, of a dainty young English matron, and a piquant graceful Fourniers. For a short time he is also exhibiting again the much talked of Tissot, "Faust and Marguerite."

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